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**JOURNAL OF THE SHIPS-IN-BOTTLES
ASSOCIATION OF AMERICA**

The Bottle Shipwright

THE BOTTLE SHIPWRIGHT is the journal of the Ship-In-Bottle Association of America. Production and mailing are handled by unpaid volunteer members of the Association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles.

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George Plater has a few original unfolded/stapled copies of the 10th Anniversary cover suitable for framing available, at the cost of \$25.00 per each which includes shipping/handling. Write to George at 58 Prospect Rd., Plymouth, Ma. 02347

The Bottle Shipwright

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BACK COVER- Nors of Rick Heggs's GEORG WORKS.

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THAT IS ALL!

... ATTENTION ON DECK! THIS IS THE CAPTAIN!!

The GOOD NEWS is out. The National Conference will be held at the USS KIDD Convention Center in Baton Rouge, Louisiana on October 18, 19, and 20 1996. Ray Handwerker has begun preliminary arrangements with the center and they are looking exceptionally good.

They want us to come. When we come we would like to see those members from the West and Midwest who we have never met but would like to get to know. This is a great opportunity for a great turnout, so let's make the most of it.

On behalf of the Association, I want to thank George Pinter for another great Christmas cover in the Pinter tradition on issue 4-95 of the Bottle Shipwright. Good Job, George and many thanks. And finally, had a short note from Chris Neir in India. Still in Hospital from his latest surgery which he deemed successful. Chris also writes that his sales of bottled chips is continuous and therefore successful. His daughter who is part of his Nimble Fingers Co. helps to scout up customers.

And our thanks to Don Hubbard for the current membership list insert in this issue of the Bottle Shipwright.

HIT THE BOTTLE

Jack

1.

Send Material for the Editor to -----
3075 Freeport Drive, Spring Hill, FL, 34606

Ray Handwerker



Unfortunately, the following information reached me too late to make the Christmas issue of the Bottle Shipwright. And it is with deep regret that I must inform you of the passing of Leon Labitour, President of The European Association of Ships in Bottles. Leon, died Sunday December 17, 1995. Our condolences go out to his wife Pat and their daughter Katherine. Leon will long be remembered for his skills as a SIB builder, author, and for his unbounded enthusiasm for our art. Leon will be missed.

Our Boston Rouge Conference is rapidly taking shape. The dates are October 18, 19, 20 1996. We would like to see some of you West coasters, and Mid-westerners show up at this one. We are trying to meet you half way. Enclosed with this issue is a questionnaire that I hope you will be courteous enough to fill out and mail back to me, even if you can not make it. Lets make this the best showing ever.

How-lets refill those bottles!

WELCOME ABOARD NEW MEMBERS.

Nathan Anderson, PSC 3 Box 1541 APO AP 96266.
Howard Lee Blane, 2 Pollen Road, Altrincham, Cheshire, WA14 4HA England.
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George E. Williams, 5550 West Ohio Ave. Lakewood, Co. 80226.

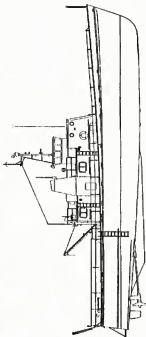
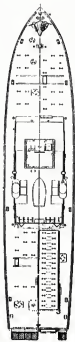
And MY APOLOGIES to new member

George D. Villiere -Purse, 1935 28th Ave. San Francisco, Ca. 94116-1141.
Who I managed to miss welcoming aboard for an entire year.
When I screw up, I do not kid around.

ADDRESS CHANGES.

Jack Arnold Jr. 115 Plaza Drive Apt.603, Kerrville, Tx. 78028.
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Donald G. Vicens II, 1063 Lower Main St. # 412, Wellbuck, MI. 96793.
Yes I know some of the above are not in alphabetical order. They came in after the page was started.
If I missed anyone, my apologies, and drop me a line for a correction in the next issue.

100 TORPEDO WEAPONS DETACHMENT



HOLLAND

SHIPS IN BOTTLES ON STAMPS.

In the "Bottle Shipwright" 1995-3 I told you, that JUGO SLAVIA had issued a booklet with 6 stamps showing Ships in Bottles.

Our friend Robotić of Zagreb told me at that time, that they were not available owing to the fact that Jugo-Slavia was under an UN embargo. Now the embargo has been lifted, so the stamps are available.

The little booklet with six stamps is very colorfully printed.

The six SIB's are the Revenge, the Santa Maria, the Mayflower, a large yacht, a Koraka and a Nave. The Koraka is a Corack, the Nave is a Portuguese ship used for transporting horses and the large yacht appears to be a "Statesjacht" as used by the Dutch fleets to bring messages around.

I sincerely hope, that you are able to obtain these stamps.



WARSHIPS

Is anybody acquainted with warships and specially with submarines? Several years ago there was somebody who built submarines and they floated under sea level in some kind of transparent fluid of which I do not know the name. Can anybody enlighten me on the subject, since I would like to experiment in that direction. Is it possible that our editor writes or places an article on the subject of underwater objects. It would bring new possibilities.



Bob de Jongere, Netherlands.

A drunken Sailor's Ode.

Now well do I remember, 't was in the late november,

I was walking down the street quite full of pride.

My heart was all a-flutter as I slipped down in the gutter

and a pig came there and laid down by my side.

And as I lay there in the gutter, all too coused to even utter,

a lady passing by was heard to say:

"One may tell a brute that boozes by the company he chooses."

Hearing this the pig got up and walked away!

The Basics

by David Smith-Denny

Part Three: Seas and Scenery

Sea and sand, the two things that are automatically connected to ships in my mind. In this segment we will investigate the several types of materials used for the seas in our miniature scaled worlds and the various types of scenery that are available.

Why have a sea at all? It is a ship model that we are putting in the bottle. Some of the finest examples of our art are displayed on a simple stand inside of the bottle. This shows off the below the waterline detail of the model quite nicely. Still, the great majority of ship-in-a-bottle models that I have seen have had the ship set in some sort of sea or diorama.

The traditional sea of older models has invariably been plumber's putty. This was an oil-based clay type putty that plumbers used to seal drain pipes. It has been available in hardware stores since the turn of the century. It is easily moldable but does have some inherent disadvantages. The

first of which is the oil that is used in its manufacture. The oil is not apparent in freshly mixed putty, except by feel. It has a tendency to smear glass and is hard to clean off the inside of the bottle. As the putty dries over the course of years, the oil seeps out of the clay and leaves a brownish residue between the putty and the glass and on the surface of the sea. It also shrinks and I have seen some that has cracked leaving rifts in the surface of the ocean, a most unnatural occurrence. Plumber's putty is seldom used now.

Similar to plumber's putty is modeling clay. There are several varieties available, both hardening and non-hardening types. The type I prefer is called Plasticlay. It is a non-hardening children's modeling clay similar to Play-Doh. It comes in a variety of colors and is easily molded and sculpted. It does have a small oil content, but the oil does not separate out and the

residue is easy to clean off of the sides of the glass with cheesecloth. Plasticlay will melt at high temperatures (about 180°) but will not harden. It can be painted with acrylic paints (i.e. whitecaps). Since it is designed for children's use it is non-toxic. It costs about \$2.50 a pound. One pound is enough to make the sea in eight 750ml bottles. It is sometimes hard to get the clay to adhere to the glass but this is easily remedied by heating the bottle to 80° F or thereabouts. The clay has enough natural adhesion that it will hold a ship model in place just by 'setting' the hull into the clay about 1/8". The two brands that are the easiest to find are Permaplast and Plasticlay. They can be found at hobby shops, art supply stores and toy stores.

Another type of clay suitable for the sea is the hardening type of clay such as 'Fimo' brand. Once shaped it is fired in a kitchen oven and it hardens. It comes in a variety of colors and

the colors can be mixed to form different shades. It can be painted (after firing). It is fairly expensive; about \$4.00 per bottle. I have had some problems with shrinkage when firing and the model must be glued in place. For the extra work involved the extra cost is not worth it to me.

I have tried a couple of different epoxies for clear seas, with unsatisfactory results. I wanted to build a submerged submarine once. My first attempt at this type of model was in 1987. I built the model, mixed the epoxy according to instructions and began by filling the bottle about 1/3 full of epoxy. I then set my model in and added the other 2/3 of the epoxy. The entire batch filled the bottle about half full when laying on it's side, leaving a good air space above. Then I waited for the epoxy to dry, and waited... and waited. As far as I know, that epoxy still hasn't dried. (The model went out with the trash after three months).

My second attempt, about a month later met with little better results. I thought that perhaps thin layers of epoxy would dry more readily. I started building up 1/8" layers allowing each to dry a couple of days, worked well for drying the epoxy

Looked pretty good from the overhead view. But a side view of the bottle showed every layer of epoxy as a line. It was like looking through a venetian blind.

Thin layers of epoxy are great for small ponds or streams but I have given up on using them for the sea itself. There is an excellent article on epoxy seas in *THE BOTTLE SHIPWRIGHT* Vol 8 No 2 by Don Pearson. I suggest you refer to it for further info on epoxy seas.

I recently found another product for clear seas. It is called E-Z WATER and is made by Woodland Scenics, who make scenery for model railroads. I haven't had an opportunity to use their product yet, but I do have a package of it sitting on the shelf. It claims to be easy to use and easily moldable. It comes in crystalline form and is melted and then poured into the bottle. The package says you can form ripples or waves by blowing hot air (from a hair dryer) across the surface after it has cooled. A 16oz. bag cost me \$7.95. I will update you on how well it works and what volume of "water" it produces.

I have used candle wax for seas with good results. I buy paraffin in bulk and use candlemakers dyes to color it blue. I cut the wax into

chunks that will fit into the bottle, add a bit of dye, and heat the bottle on a rack on top of my wood stove. When the wax melts the dye mixes by natural convection currents. I set the bottle aside to cool and viola! a sea. Wax works better on large bottles, at least the gallon size. I use it in five gallon carboys since it is far less expensive than clay. In smaller bottles it usually cools quickly leaving a smooth glossy surface to the sea. In the larger bottle the wax cools from the outside toward the center and creates natural wave patterns. The wax can be painted (whitecaps), it has a strong adhesion to the glass and the model can be glued to it's surface. One drawback is the wax will melt at low temperatures such as are found on winddowns in the summer sun.

Scenery:

Most of the diorama models I build fall into the model railroader 'N' Gauge scale so the scenery that I purchase comes from hobby shops that cater to model railroaders. This is limited to "flat" which is a green foam rubber material that works well in simulating bushes and trees. You can also purchase sand, rocks and other items that I get from my backyard. You do have to be

careful with things you take from outside since they can contain bacteria and spores that will run rampant inside a bottle. One of the first dioramas that I built used materials that I gathered directly from Seal Beach in California. The diorama was a beautiful sandy beach with a dock and a sailboat tied up next to it. I found the bottle and most of the materials for it right on the beach. After about six months the dock and all the exposed wood was sprouting a fine white hairy mold.

I still use sand from the beach near my home and rocks from my driveway, but I have learned to sterilize them before they go into the bottle. I do this by washing the material with fresh water and then baking in my kitchen oven for 45 minutes at 300°. I haven't had a problem with garnered scenery since that first flasco.

I try to hand make everything I use in my bottles but sometimes I run into time crunches especially at the holiday seasons when I build special orders. I have found a variety of items that are real time-savers for me. For instance, 'N' scale figures for the people on dock or deck. Cargo, barrels in particular, are common to railroads as well as ships, and the 'N' gauge products that are available are quite detailed. Parts

from model railroad buildings can be adapted to use in building lighthouse and water-tower buildings.

Some of the best dioramas I have built are my sailor models. These are centered around a sailor in a bottle holding a ship model. I have made retirement gifts of 'old sailors' sitting in an easy chair with a coffee cup in one hand, his feet propped up and various nautical accouterments around the room. Doll house furniture provided the templates for my furnishings. Rugs were made from my wife's sewing scrap box. A bit of leftover wall paper adorned the back of the bottle and pictures cut from old catalogs were framed and hung on the walls.

My brother-in-law owns a video rental store. I made a diorama of the main counter of the store with him at the cash register. Movie posters were made from stamps that came in a "Get 10 videos for 99¢" advertisement. Scale books and magazines can be made from the same type of ad. I cut out a magazine cover from the ads I receive from Publishers Clearing House (I may have already won Eleven Million Dollars). I cut the cover in a stack of ten sheets, ran a drop of white glue along the binding edge, and I have presentable

magazine to set on a table in my diorama.

My son was 'into' building plastic ship models, at least until I actually bought the model kit for him. He would work on a new model for about three minutes before getting bored with it and it would end up in his closet. Spring cleaning one year yielded six or seven partially built models. He had no further interest in them and I didn't have time to build them, but rather than throw them away I found a lot of time saving detail parts. Pumps and windlasses, wheels, ship's bells, skylights and a plethora of other items found their way onto ships or docks in my bottles.

Your imagination will be the only limit to the types of scenery that can be placed into your bottles. If you ever get builder's block or tire of the types of models or dioramas you are producing, take a look at the back issues of *The Bottle Shipwright*. If you don't find something inspirational there (you've probably brain dead) you can always check your local hobby shop for model shipbuilder's magazine's or the Library for one of the many books on model ships.

Send descriptions of your ideas, or better still, photos.

NEXT TIME:

SHIP DESIGNS

FROM RUSSELL ROWLEY

On December 28th , I signed off the R/V Thompson and went to Thailand and then to Viet Nam. I was determined to find the bottle museum that Mr. Kittasak Teerajarakun told me about. I was a source of mis-information when I said the museum was in Thon Buri , Thailand. It is actually in Chonburi ; very close to the resort city of Pattaya Beach, Thailand.

The Museum is a handsome structure. It contains the life work of Mr. Pieter Bij De Leij , an expatriate Hollander. Many of his models are of noted architectural structures from all around the world. He works very quickly and puts long hours into his art. His bottled objects are really wonderful. He is particularly skilled at building structures, many times just from photographs. He told me that usually tour buses stop by the museum bringing tourists from Taiwan and Japan. He has been featured in newspaper articles and has had television coverage in both countries.

Mr Bij De Leij is a very engaging gentleman and the afternoon went all too quickly. Admission was 100 Baht (about \$4. U.S.). After seeing the wonderful examples of bottled art I can only ask myself " How does he do it ? ". Even those of us who have spent years learning what we can about bottled objects are sometimes left in awe at what others are capable of.

Pattaya Beach is only a couple of hours from Bangkok by bus. Visitors will notice that Thai women are particularly beautiful. Ralph Preston's advice in the 1994-4 Bottle Shipwright to watch out for lamp poets is well taken here.



Above: Mr. Pieter Bij De Leij in the bottle museum, Chon Buri, Thailand.



Right: The beautiful Dao Thi Hai Kim with a Vietnamese ship in a bottle Cholon, H.C.M. City, Viet Nam. 1996.

RUSSELL ROWLEY (continued)

In Vietnam I have never seen bottled objects. I have always felt that someone must make them there. Perhaps the past fifty years of war left little leisure time or peace of mind to pursue such interests.

This is rapidly changing now. The country is in an era of peace and although poverty and hardship are still everywhere the economy is improving. Last year I visited there and the exchange rate was 12,000 Dong to the U.S. Dollar. This year the rate is 11,000 Dong to the Dollar.

In Ho Chi Minh City (formerly Saigon) , I went to the An Dong Market and found ships in a bottle for sale. They are marked " Nha Trang", " Touriet ", and have a paper cut in the rigging that says " Souvenir".

The masts , spars , and rigging are made of broom straws. The bulkheads , gunports, and flags are cut out of what appears to be a very thin veneer. The veneer parts are carefully cut out like a chiseled paper cut. Small beads are glued to the hull to simulate portholes. The sails are made of tightly woven fabric. Nha Trang is a coastal city north of Ho Chi Minh City. These ships in bottles are skillfully made and unique in construction from others I've seen. There were quite a few of them in the market and I suppose that a family or families mass produce them. They cost 50,000 Dong (\$5. U.S.) for one in a quart size bottle, and 15,000 Dong (\$1.50 U.S.) for one in a pint size liquor bottle.

Hopefully they will continue to make these and perhaps produce other bottled objects.



Above: Nguyen Thi Ngoc Hoa, with a Vietnamese ship in a bottle
Cholon, Ho Chi Minh City (Saigon) Vietnam. 1996.

Ms. Kittak Teerajakunkun of Hua Hin , Thailand told me that she doesn't make miniature in bottles anymore, or put pecks of cigarettes in bottles either. She has a shop in Bangkok now where she sells chicken bone mince and other objects she makes, some of them in bottles.

The reason being its just too tedious and time consuming. This was the only sad note of the trip.



Above: The Bottle Museum in Chonburi, Thailand. (Pattaya City) 1996.



Above: Vietnamese Ship in a bottle made in Nha Trang Vietnam. 1996



Above: A ship in a bottle made somewhere in India Purchased in the Souk in Muscat, Oman.

**The Chinese Junk
GOLDEN DRAGON**
by Dick Heger

This was my first attempt at a Chinese junk. I had no idea how the hull was shaped or how the sails were rigged, but that's the challenge of building ships in fiction - figuring out how to break down each ship to fit through a small opening.

The plans obtained from Truheim's were in German. Luckily, my wife works with someone fluent in German who was able to translate the hull colors, etc. The junk was to go into a 10 inch globe bought from a glass factory in Ohio. The neck opening was slightly over 1 inch. After scaling the plans to fit the globe, the hull length was 9 inches and the height 6 inches from keel to mast top. The ship would be tall hull on a Malagasy stand.

To fit through the neck, the hull was divided in two. The deck went in separately from the hull because it is wider. This presented a problem because of the extreme curve of the deck (sheer).



The solution was to pin the deck to the hull, giving the deck the proper sheer.



Holes were drilled through the deck into the hull for pegs.



The pegs would align the deck with the hull once the pins were removed. The holes

were covered later with batten and the upper deck.

Two side pieces were glued to the deck.



They held the deck at the proper sheer. Something I found unusual was the outward flare of the side pieces at the bow. A cross piece (flaring forward) at the bow held the sides at the proper angle.

The pins holding the deck to the hull were removed. The deck was then cut in two and the batten added.



Another unusual feature of the junk was the keel. It is deeper at the bow than at the stern. After the keel was added, the hull was sanded and stained.



Holes were drilled in the hull for the rudder and the brass rods the junk would stand on. The rudder, masts, windows, doors and upper deck were added.



The upper deck was a separate assembly which was held in place with pegs. The anchor, oars, bilgeboard, gangway, winch and fittings were added. Golden

dragons were painted on the bows and Chinese lettering on the stern.



Holes were drilled through the deck for the three masts. The front mast leans forward while the aft mast is off center.



The masts are tapered with crow's nests at the top. The sails are attached to the masts with thread hoops. These allow the sails to slide up and down the masts like accordions.



How to slide the sails on to the masts inside the globe became the hardest part to crack. To complicate things more, I had stiffened the sails with acrylic spray to make them look like the wind was blowing. This made it impossible to put the sails through the neck attached to the masts since they could not collapse. If I had left the sail cloth pliable, I may have been able to close the sails and reveal them parallel to the masts.

My first thought was to insert the masts into the hull and then slide the sails on to them. The crow's nests and rigging

loops just below them did not allow the sails to slide over them. My next idea was to tighten each sail loop inside the globe. This probably would have worked, but it would have meant another zillion threads coming out the back and the inevitable mega-knot that would result. The solution is shown later.

The sail rigging on the junk was pretty simple.



Threads join the trailing edge of consecutive slats. Those threads are joined by threads with loops in both ends. This continues until there is one thread which runs through a loop on the hull.

After the three sails were rigged, four threads on each mast were run.



Flags and lanterns were added. Paint brush bristles were glued to the upper deck frame work to simulate bamboo. This completed construction of the junk.

The nine sections to be assembled are:



the deck halves, the hull halves, the upper deck, three sails/masts and a lantern which had to be glued on to the front mast after the sail was in place.

The wooden base inside the globe consists of two halves. The bottom half levels the bottom of the globe, and the top half forms the base.

Seven 3/4" square Mahogany strips were cut to even lengths.



Holes were drilled through pairs of strips and dowels inserted.



The strips were aligned and masking tape wrapped around them. A circle was drawn on top.



To determine the diameter of the circle, a line was drawn 3/4" from the edge of a 10 inch circle (the 10 inch circle represents the inside of the globe).



The wood circle was cut out on the band saw. The masking tape was removed and the strips separated. A curved line for

the bottom of the globe was drawn on each strip.



The curves were determined by drawing parallel lines representing the seven strips.



The distance from the strip tops to the 10 inch circle in the arc height for each strip.



The strips were cut along the curves and reassembled.



A sanding drum was used to shape the strips. First, the outer edge of the circle was sanded all the way around. Then, the interior was sanded using the upper curves as a guide.



The base was sanded smooth. A duplicate base was made the same way. This one was inverted and two holes drilled into it for the brass rods.



I like to wood burn the name of the ship into the base. The lettering was transferred on to the base with carbon paper.



After the lettering and design were burned in, the dragon was stained with golden oak.



A coat of polyurethane protects the base from scratches.

A base for the globe was turned from a 2 inch thick piece of Mahogany. The impression the globe, seen in, was decaused the same way the interior base shape was.

Three felt dots keep the glass from coming in contact with the wood.



Assembly inside the globe began with the lower half of the base.



The seven strips were inserted and glued together and to the glass with wood glue.



The middle strip of the upper base half was glued in place.



The remaining strips were inserted and glued into position.

The ball halves were then put into the globe. I spent a half hour wrestling the halves together.



A drop of glue was dabbed between the halves before they were pressed together.



The ball was pushed onto to make way for the brass rods.



The ball was picked up with a cone hanger and pushed on to the brass rods. A drop of CA glue was placed on both ends of the rods.



I inverted the deck halves and attempted to align them. Again an unforeseen problem popped up - the halves would rock wildly because the front and back of them were touching the globe. I tried using the top of the ball as a platform.

but it was too narrow. The solution was to turn the globe sideways and insert three wood strips side-by-side. These were wide enough to place the halves on and push together.

The strips were removed and the deck halves pressed into place on the hull.



The upper deck with frame work, flag and lanterns was inserted and glued into place.



A cruciform holding two of the lanterns had to be pivoted into position after it was inside the globe - it was too long to fit through the work glued in place.

The stranded time had now come to insert the masts and sails. The difficult task I thought it was going to be turned out to be relatively easy.



To get the sails on the masts inside the globe, I had decided to insert the sails first

and then slide the masts through the sail hoops.



This operation was made easy by rigging that ran from the bottom sail slot through a thread loop on the mast just below the crow's nest. It was just a matter of holding the mast top and pulling on the thread. The sail slipped on to the mast like butter.



The masts were set into the holes in the hull with long polypus. A drop of glue was

applied at the base of the masts. The sails were turned to the proper angle and glue applied to the hoops.



The shrouds and sail rigging were fed through thread loops on the hull, secured with glue and trimmed off.

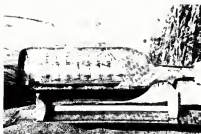


A globe cap was turned from balsa and stained. A pewter anchor and gold and green ribbons were the finishing touches.

The job was completed in two weeks. Overcoming the unique obstacles of this unusual ship makes this one of my proudest accomplishments.



Of the 10 new members we welcome aboard in this issue, most have little or no experience in building SIB's. Nathan Anderson who I think is in the military, by his address, and Rodney Brown of Wrangell, Alaska claim very little experience. Kenneth Debnay, of Ontario, Canada has built a model of "Biscanoe" but didn't state if it were in a bottle. Daniel Segal has helped John Frazier set up exhibits for the Navy Historical Center (Museum). And that got his interest. G. Crossan Seybolt of New York City, and Wilfred Stroh Jr. of Cedarville, Michigan both have a SIB collection, but don't say if they have ever built one. On the other hand we have Howard Blane of Cheshire, England who has been building since 1969 and has completed over 200 SIB's. George Williams was very active in the early 60's but moved on to other things. He's back! (he is living proof that there is no cure for this addiction). And finally William Webster of Mobile, Alabama who has built "a few" and is interested in possibly selling a few. Good luck William and welcome aboard. The new member who I overlooked for a year George D. Villiers-Farke has been building for at least 7 years, is a former Naval Officer, son of a R.A.F Spitfire Squadron Leader during WW 2 and a relative of the celebrated mariner Alan Villiers. George has 15 SIB's to his credit. Including the one pictured below. The Thomas W. Lawson.



Welcome aboard and remember I can't print what you don't send.
ATTENTION MEMBERS: The year 1997 brings the 200th birthday of the USS. CONSTITUTION, "OLD IRONSIDES" and the USS CONSTITUTION MUSEUM is sponsoring the "OLD IRONSIDES" and the U.S. Navy's 200 years in scale models competition. The purpose of the competition is to celebrate the 200 th. anniversary of the USS. CONSTITUTION's 1797 launch and the development of the U.S.Navy. The model show is open to all models of all American naval vessels during CONSTITUTION's career (1797 to present) but models of other vessels relating directly to CONSTITUTION's history will be



eligible for special prizes. The Associate Curator, who is in charge of the competition, has been contacted to determine if ships-in-bottles will be considered, and YES, they will be, and will appear in a special section with dioramas. Models MUST be delivered to the Museum between May 27 and June 15, 1997. Competition rules are now available as is a long list of ships known to have a history with USS CONSTITUTION. Also along with the rules is a calendar of important dates for the 1997 Model show as well as lists of commercial sources for plans and historical resources for models of the U.S. Navy ships, and finally a list of USS CONSTITUTION titles to assist modelers. Our Association is searching for ways to make the public aware of our abilities and what we do.

Here is an EXCELLENT opportunity to demonstrate our abilities.

TODAY write to: Margherita M. Dewy, Associate Curator, USS CONSTITUTION Museum, P.O. Box 1812, Boston, Ma. 02129 for your rules information.

The sooner you write the sooner you can get started. The SIBAA would like good representation at this historic event in U.S. Naval history.

Be a part of it. **SHOW YOUR STUFF**. Anyone who has experienced a major competition will tell you that they are worthwhile, interesting and fun.

Happy 53rd Birthday to member John H. Peattie of Port Perry, Ontario, Canada. Hope you have received the issue that was mailed after you wrote.

Anyone wishing to contact Kevin Seufert of Oceanside Ca. on the internet his address is: Leprechaun@csnii.com.

Robert Frederick of Seattle, Washington sent in the following photos, of a display he put on at the Lake City (Seattle) Library.



Thanks Bob, well done.



Bob de Jongste wrote to inform us of a book he was reading "Ships in Bottles" by Frederick Berchem. And in order to bring the book to the attention of the Dutch members, he requested permission from the publisher. We received permission and the publisher is willing to discuss a reduced price for members of SIA Associations. If you are interested let me know and I will forward the numbers to Bob. Then he can get us a price.

Bob also sent along a table of contents that is a little too long for this column but sounds very interesting. Thanks Bob for thinking of us.



Left; George D. Villiere-Frue. His diorama of the USS Alabama and USS Hearsarge.

Nicely done George. And again my apologies and my thanks for the photos.

George P. Moskin of Silver Spring, Maryland sent in the following photo, of Nansen's "Fram" (see B/S 1993-2) that he put in a Christmas ornament. He used Dap Fast n Final Spackling for the icebergs even though it does not like to adhere to glass. Thanks George. Nice work.





Herbert (Herb) Manley.

Born on December 18, 1935 , in Hartford , Connecticut. Herb attended schools in that city and after high school, joined the U.S. Navy. After boot camp at Bainbridge , Maryland , the Navy sent him to the Naval Air Station in Memphis , Tennessee , where he performed clerical duties in the disciplinary office. In August of 1956 he went on leave, went home, got married and took his new bride back with him and set up house keeping off base. They've been together ever since. From 1957 to 1958 he pulled sea duty aboard the USS Corregidor (TCVU-58) which operated out of Mobile Alabama, then he was detailed to the USS General G.M. Randall (TAP-115), a Troopship, home ported in Brooklyn , New York. He was discharged as a Yeoman, Second class in 1959. He drove a taxi for four years and then spent 28 years in the retail and wholesale automobile business.

In 1972, while lying in a hospital bed after a serious automobile accident, he saw a television beer commercial depicting an old salt putting a ship in a bottle. Vowing to try it , if he got out of the hospital , he secured a copy of Don Hubbard's book and has been at it ever since. After 24 years of studying this heritage art form, he has a collection of more than 50 SIB's. He quit his car business to devote more time to what he " likes to do". In the beginning he gave his models to friends and relatives as gifts and then began showing and selling his work to shops in Mystic, Essex, Cape Cod, Rhode Island and at local arts and crafts fairs. Herb says he has a high demand for his models and wakes four to five a week from a simple sloop which takes about 8 hours, to dioramas which can take up to 40 hours of labor. He sells the smaller ones and saves the larger models for his family. Prices range from \$75. to \$250. Herb says " it doesn't pay to sell the large complex models; I learned after a few years of being a professional , that the buying public purchases by eye appeal, so I create sea scenes. Since I prefer to do New England type schooners and brigs, I include lighthouses , rocks , shore lines and similar panoramic items".

One of his best sellers is a model with a blinking lighthouse. His most time consuming project was a diorama in a gallon jug with a cathedral , several ships , two lighthouses, several cottages and a detailed landscape, which he placed on loan to an antique shop. When the shop owner called to say he had a purchaser , " I gave a price I thought no one would pay and he bought it anyway. I'm flattered , but I really didn't want to sell it."

Another of his very popular models are traditional Brigs or Schooners in 3 or 4 liter wine bottles converted into lamps. He advertises custom work from photographs or factory brochures. His favorite piece , in an antique green glass bottle, is of the sailing vessel " ANNA " lost at sea in 1880.

He plans to donate it to a museum.

A " Seat of the pants" modeler of the " Don Hubbard school " he is a traditional builder who tries to be a purist whenever possible. However, he uses virtually anything he can find to build his models. " Scavenging being part of the fun". Herb uses mostly liquor bottles and like Jack Daniels bottles which he gets from friendly local bar tenders.

ALL HANDS (Continued)

Here's his techniques for cleaning them:

1. for discolored bottles (Antique dealers call this " sick glass")
mix 1/3 cup of vinegar, 2/3 cup of boiling water with 2 tea bags (make tea)
until real dark. Soak for 2-3 days.

2. for dirty bottles:

Mix 1 quart boiling water and 1 quart of bleach. Dissolve 2-4 heaping table
spoons of baking soda. Let stand for 15-20 minutes.

From automobile upholstery shops he gets black and brown (tan) thread
for rigging (very strong and easy to work with) and pin striping for hull
and lighthouse markings. Sails are made from medium weight typing paper ,
soaked overnight in black coffee " for that antique look" . Masts, spars,
and booms , Herb makes from wood cotton swabs which he gets from hospital
supply houses. Wood such as pine and mahogany are used for hulls, which he
gets from a local sign shop , which gives him their scrap gratis.

Giving up on putty a long time ago (" too messy, inconsistent, weeks
to dry"), he uses modeling clay obtained from toy or stationary stores to
create seas in a unique way. " Using 1 part blue to 1 part dark green , the
size of a postage stamp, lay them on a pie tin, side by side and put them
under a lighted 100 watt bulb; rotate the pie tin occasionally. When soft,
smead together until blended". He uses rubber gloves and makes a big
enough batch for other models. Meanwhile the bottle has been sitting on an
electric heating pad (medium setting) waiting to take the objects to be
installed. " You have about a 40 minute window to get the clay installed,
vessel landed and anything else you have in mind ". To make waves , he uses
a novel method; Roll up a 4" square of kitchen paper towel, wrap it in a
3" cloth square very tightly, and use a 12" curved surgical hemostat to
grip the ball and form the waves or swells. He found the hemostat at a
flea market. Herb's workshop is in his basement and like the rest of on, he
makes his own tools with coat hangers, bicycle spokes, bamboo skewers and the
rest. Sometimes he uses guitar strings for rigging. If the paper sails get
crossed, he tries a wet cotton swab to remove the folds; " Usually works".

Here's some more of his techniques: The Sunday newspaper real estate
section provides a source of cutouts for doors, windows, skylights etc. for
houses, cottages, churches etc. He built a few galleons with those highly
decorated fore and stern castles and had his son run up on his computer , a
patterned sequence which he colored with marking pens. He says " the
possibilities are endless". To get perfect flags , pennants, dock house
fixtures, etc. , he obtains the decal sheets from full size model kits and
has a local printer down size them to the scale needed. " You can get per-
fectly scaled and detailed flags for about 6¢ each and you get about 9 to a
sheet". He gets red sealing wax from:

Mariland Paper Co. 808 W. Cherokee, Sioux Falls, S. D. 57109.

Phone: 605-336-1190, Fax: 605-332-6378; red sealing wax #39-444, Four
11" sticks per box, \$13.87 plus tax. They take phone orders.

Herb has this to say: " since being involved in SIB building, I have
collected almost everything written on the subject and have a fairly good
sized collection of the works of other builders. Some are quite old. I'm
only 52 miles from Mystic Seaport and go there quite regularly to get in
the mood when I get " Builders Block". I have a shop that is a good customer
there. I will always be grateful to Don Hubbard, as I'm sure many of the
members are, for getting me started. It has been a very important part of
my adult life and now it's my livelihood.

ALL HANDS (Continued).

The Ships in Bottles Association has been a great inspiration and the Bottle Shipwright arrival is always eagerly awaited .

Herb currently lives in Vernon, Connecticut. Has six children and six grand children. He loves to play with his grand children, play golf (14 handicap) and drive his 1969 Chrysler 300 convertible automobile , " to the local hamburger joints with all the other old car nuts."



Herb Menley above and some of his works. Well done Herb.



BOOKS

BY

Francis J. Skurka

Ships in Bottles.
by Guy Demarco.

Guy Demarco wrote this book in 1955, the year he joined SIBAA and the now defunct Long Island Chapter of SIBAA. He was very active with the Long Island group and at the time, contributed to some very lively discussions, making the monthly meetings extremely interesting and sometimes heated. He and Ray Handwerker were constantly needling (with marlinspikes) each other over the aesthetics of the large neck bottle versus the small neck bottle, Demarco favoring the smaller.

He helped form the chapter, contributed to the promulgation of our classification standards and the establishment of the "Jack Needham" trophy.

This soft cover 8 1/2"x11" book, was written for beginners and is profusely illustrated with large, colored photographs and illustrations, of which there are more than 70. The author gives clear and sometimes flowery explanations, in the usual step by step format, on how to build 5 simple models. This is a fun book to read too. For example:

Chapter 1. "Bottles and seas, the container for things contained, always different, always a challenge."

Chapter 2. "Tools and materials, wherein the crafty mariner learned to improvise."

Chapter 3. "Inserting model and raising sails, tis not complete till it's sealed."

Chapter 4. "Hudson river sloop Victorine, circa 1851, commerce of the time, life blood of a nation."

Chapter 5. "California lumber schooner Forester, circa 1900, unassuming hero, draught horse of the Pacific."

The heading for chapter 5 "insertion and erection, tis not complete till it's sealed" is a good example of Demarco's pointed wit. Except for one or two errors in jargon, this book is easy to follow and easy to read. It has a glossary of Nautical terms and expressions, a list of ships in bottles associations and a source list for supplies, plans, kits, tools and catalogs. Printed by Schiffer Publishing Ltd. of 1469 Morestein road, Westchester, Pennsylvania, 19380. The book can be purchased from: Phoenix Publications Inc. P.O.Box 126 Cedarburg, Wisconsin, 53012. The price is \$6.95 with \$3. for shipping. Unfortunately, Guy Demarco is no longer a member of SIBAA.



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Noted Author Crosses The Bar.
by Frank Skurka.

John Gardner died at the age of 90 , on October 18, 1995. Born in Maine , he graduated from a Maine normal (high) school , before being granted a master's degree in 1932, from Columbia University. For a time he worked as a labor organizer and teacher and in 1940, hired on as a boat builder in Marblehead Massachusetts. In 1951, he began writing for the newspaper " Maine Coast Fisherman " which is where I first learned of his work. My roommate at the U.S. Merchant Marine Academy, Kings Point, was from New Bedford Massachusetts. Coming from a fishing town , he subscribed to " The Fisherman " and I read Gardner's articles on dory's and small boats with great interest, as I owned a dory as a teenager.

The " fisherman " , later became (and still is) " The National Fisherman " and Gardner resided as its technical editor until his death.

His father and grandfather built boats for personal use and for their friends, so he learned boat building early on and became a professional boat builder before , during and after World War II. In addition to being a traditional builder, he was also progressive in his design work, using modern materials such as plywood and epoxy to advantage . A historian of boat design and technology, he contributed extensively to numerous publications dealing with maritime history, boats, heritage hand tools and the environment. Being one of the first to alert the public and boating community to chemical hazards in the boat yard,

In 1969 he became associate curator of small craft at Mystic Seaport Museum and began the first organized recreational boat building classes the following year. These became model programs for many similar classes and schools around the nation. An added outgrowth, is Mystic's small craft workshop , which gathers together boat builders from around the country and the " Traditional small craft association " which promotes small craft use and knowledge enrichment and encourages visitors to Mystic to get out on the water in small boat replicas and historic vessels.

He wrote: " The Dory Book", based on his research and articles for " The Fisherman ", " Building Classic Small Craft", " More Building Classic Small Craft" and was co-author to " The Adirondack Guide Boat".

What is unique about his books , is the detailed historical background information and the "Sea stories" about each boat which he included. He loved traditional small boats, especially dory's and it showed in his writing.- " A mechanized , machine made world may be closing in on us, but there are still people out there building boats by hand from wood with hand tools, the old fashioned way and having fun and satisfaction doing it. The machines and the robots have not completely taken over our world yet. Far from it. People still get pleasure and satisfaction in working with their hands, in doing things for themselves and interacting with their physical environment."

Good thoughts for anyone building boats- full size or models.

John Gardner will be missed by many.

Editors Note, To F. Peter Gregorio

Many thanks for your offer to assist with the Bottle Shipwright, and if you lived near here I would instantly take you up on it. Unfortunately the logistics are a bit much to handle at this time. And my apologies for not getting back to you sooner. Ed.

THE POWER OF WAX by Victor E. Leong

As a builder of more than 180 ships-in-bottles, all but the very first ships have blue wax seas. The trick about this ocean effect was to use chopped wax candles inserted inside a selected bottle that was then heated up under boiling water. The wax melted evenly inside and formed a waterline. While the wax was still hot, the waterline section of the ship could be added. Jets of air from straws could form waves as the wax cooled.

But wait . . . there's more!

Problems will arise when one starts using wax. Temperature is one key factor. If the S.I.B. is left in a hot environment the wax may melt, lose its grip on the bottle, or worse! In a cold environment the wax becomes hard. It may even shrink away from the bottle it is gripping. When this happens it is only a matter of how many shocks the bottle gets before you have a loose cannon.

Here are some basic tips. Use as little wax as possible. It sticks to a bottle like paint to a wall. If you live up North use wax with a low melting point. If you live in the South use wax with a high melting point. If you are selling your models and you don't know where they will end up, try combining waxes by first melting the soft wax to form the gripping layer, then add the hard wax. The result is the best of both, but if you use wax with dominating or opposing colors expect a slow tradeoff in the wax color.

The idea behind ships-in-bottles that have wax with a low melting point is that they are designed to be in cold regions. All my ships-in-bottles, and anyone else's will some day receive a shock. When that happens a delamination occurs. These will be seen as air gaps between the wax and the inside glass. When the bottle is warm the low melting point wax allows the bottle to heal. At the same time the delamination air bubbles will rise back to the surface through the wax. Unfortunately they do not break the surface. If they become a problem the solution is to remelt the wax. Don't try this with heavier models as the vessel may just submerge.

One final hint: If you can find one, use a bottle which has some internal gripping surface, like a deformity or twist in the glass.

These theories were tested and have proved true throughout my activities in both Florida and California. After surfing California I developed a new flare for Mr. Zoggs Sex Wax.

A new bottle modeler named Clyde
Said, "Wood hulls and hinged masts have been tried"
So he built up instead
A wax model and said,
"I'll just heat it and pour it inside!"

Don Hubbard
1984

The Tubular Tools

Artem Popov, 121353, st. Vyazemskaya 24-139, Moscow, Russia.

The progress comes to Russia: Now I have computer and modem and you can connect by E-mail: artsh@glas.spc.org

For devising new tools you may put away your long tweezers. Take some a long tubes (copper or brass) with different diameters and turn round and round in your hands. At once you will be wanting to make anything with this tubes. This is tools what I made from some tubes:

All the tools can be any long from 5cm. to 5m. and all the tools can be used with one hand.



Fig. 1

Fig. 1
Very simple tool
Use - for taking meat
and other.
To pull both thread - to
take meat.
To pull one - to free
meat.



Fig. 2

Fig. 2
Use - for taking small details.
To move forward external tube - to
take detail.
To remove external tube - to free
detail.



Fig. 3

Fig. 3
Use-for taking
small details and
threads
To move forward
internal pivot - to
take detail
To remove
internal pivot - to
free detail.



Fig. 4

Fig. 4
Use - for cutting
threads.
Make like Fig. 2. Then
the internal pivot with
the razor turn around.

NOTES FROM THE MEMBERSHIP CHAIRMAN

Regrettably some membership renewals are coming in six months or more late. While the late renewals are always more welcome than non-renewals they do create some problems. Perhaps the biggest one is the need to send back issues of the newsletter. Up until now I have hand addressed the envelopes, found an extra copy of *Bottle Shipwright* (or in one case cut up my own copy and had it Xeroxed), weigh the thing and then affix over a dollar worth of stamps. The package then goes to the mail box. Not much of a problem for one renewal, but multiply that by over 30 as happened in the past few months, and it becomes a drag - so we are instituting a new policy. Late renewals will still receive their missing editions of *Bottle Shipwright*, but they will not be mailed until the next bulk mailing. This will not only save a lot of money on mailing costs, but will save on time as all envelopes will be labeled, stuffed and mailed at once.

I always accept some responsibility for late renewals if I have not sent out reminder notes on time, so I am now sending these notes one month and one week after your renewals are due. This is also a time consuming operation, but it is better than the one-at-a-time for three months routine. This gives you or your bill-payer time to mail the payment on the first of the next month. I am also enclosing a self-addressed envelope to help out. Hope it works.

On the bright side I received a renewal check from George Haskins with this wonderful photo of a Christmas ornament he made. The vessel is Nansen's FRAM in the ice. He made the "ice" by using DAP Fast & Final Spackling compound both above and below the surface. Look carefully and you will see a polar bear on the right checking out the ice-bound ship. A really innovative work.



FRAM trapped in the Arctic ice. Model by George Haskins

HELP NEEDED: New member Lee Aldrich of Iowa asks if anyone can give him information on a book that was published in the "Teens" or "twenties" entitled, 100s of Things for Boys to Make". This book included "Ships In Bottles" as well as things like a hull in a cage, wooden chairs, kite masts, etc. If you have any information would you please write to Lee at 1941 Taylor Ave., Belmont, IA 50421-7573

Much to my amazement I have stepped forth on to the Information Superhighway. I have finally gotten the means to work on both my notebook and my desktop computer and have signed on with America-On-Line (AOL). PLEASE, any of you who can send and receive "E" mail contact me and I will add you to the "E" mail mailing list that I am creating. Dr. Kevin Sauter and I are now communicating and we hope to add the rest of you. If you want to drop me a line and sign on my internet address is, THUBBARDDON@AOL.COM. Incidentally, despite my speculations when I first approached this "internet" thing, it is really quite simple to do. If there is enough interest I will expound on the process a bit more in a coming issue of the *Shipwright*.

With computers becoming more popular, Jack Hinkley, our President, has suggested that we get some message on the World Wide Web. This is very possible and I am looking into it. Right now I am thinking about a

ex-libris



Paul Bertelsen

ship-in-bottle interests that time. A chat line lets each of you "chat" with each other, not necessarily the thought I will, of course, be part of the discourse. I will keep you posted and I will welcome any suggestions.

Paul Bertelsen, from Denmark sent along the ex-libris shown alongside. For those of you who are not familiar with this art form, ex-libris are "bookplates" which are customarily used to identify books, but which in reality are collectors items. I also make and collect them, and Per Christensen, one of our plank owners is an active designer as well.

Jim Blake, and American living and working in Hong Kong fell into the trap of buying and building a full scale model of the SOVEREIGN OF THE SEAS, so he has been out

of the ship-in-bottle scene for six months with two or three more to go. Thus burned out he will be ready for the bottling mode later this year.

I have discovered a great new nautical museum being put together in Newport Beach, California. The Newport Harbor Nautical Museum is housed in the PRIDE OF NEWPORT, a replica of a Mississippi river boat, and is located at 151 East Coast Highway in Newport Beach. I say that the museum is being "put together" because they have moved the museum from a former site to this one which has much more room. As a result they are transferring two large rooms (formerly dining rooms since this boat was a restaurant before) into display rooms for a growing collection. They were hard at work on the convention when I visited there (2/14/96) and expected to open at least one of these in March. For the ship-in-bottle crowd they have some 43 fine bottled models on display, most of them by an unknown West Coast sailing ship captain whose family donated them to the museum. The "unknown" part of this disturbs me because I saw this collection in a warehouse several years ago and at that time they knew who built them. Most are in one gallon jugs, but some are in both larger and smaller vessels. They are wonderful models of sailing ships, many well known, and they display much detail in the rigging and sails. Museum hours are 10:00 A.M. to 5:00 P.M., Tuesday through Sunday. Admission is free but donations are gratefully accepted. There is a comfortable on board cafe where you can enjoy a late breakfast or lunch.

This museum also has a conference room and I have approached them about having a West Coast S-I-B conference and three month long ship-in-bottle exposition on board in 1997. This is just tentative, and we have to exchange a lot of information before a determination is made to do this, but stay tuned. I will keep you up to date.

Gil Charbonneau, of Maine, sent along this excellent photo of the schooner WYOMING, which he completed in December. In his letter he mentions that he has also just completed the FLYING CLOUD and is working on the HENRY B. HYDE. For relaxation he is still producing videos of his work. Busy guy! (But then there are those long Maine winters.)

On the following page I have listed the Ship-In-Bottle Association Plank Owners - folks who have been members since we first organized in 1983. This came about after Chris Nair, our faithful member



WYOMING by Gil Charbonneau

in India, wondered in a letter how many of us were still left. To my surprise I found 32 members. I say "surprise" because we didn't start out with very many at all, maybe fifty, so those early folks have really hung in there. Congratulations to you all.

PLANK OWNERS

Peter J. Aini, Rod Alexander, Dr. G. Barton Appleford, Jim Beckman, John Burden, Atilvo Caplaini, Gil Charbonneau, Per Christensen, Peter Dolphin, Hans Fahrleis, Richard Garrahan, Ray Handwerker, Jack Hinkley, William Howat, Don Hubbard, Dr. Edward Jorberger, Saul Kleinkramer, Thomas W. Lemon, Anthony Lovett, Chris Nair, Charles Nichols, Juan Olada, Dr. Richard Potos, Maurice Puzi, Donald Pearson, Ralph Preston, J. Peyton Richardson, Donald W. Sample, James T. Scofield, Frank Sharke, Richard Vanderpool, Harold B. Whiting.

Father Time keeps tap dancing along behind us all, and he tap-danced me into my seventies in January. For those of you who enjoy my poetic onerogny I offer the following:

SEVENTY

I turned 70 this month and I am sad.
No, I am not sad because I turned 70.
I am sad because I am now a SEPTuagenarian.
For the past ten years I have been a SEXTuagenarian.
I liked that better.

But SEPTuagenarian - what the hell does "SEPT" mean?
SEPTember? Yuck!
SEPTent? Nuts!
AntiSEPTic? Not likely!
Phoney!

At least I have something to look forward to!
In 9 years and 11 months I will be 80.
Then I will be an OCTOgenarian.
He, he, he!

It is my hope that the ladies will whisper to their friends.
"Look out for the old guy with the gold NAVY WINGS
and the TAILHOOK scrawled on his "tee" shirt.
I think he has EIGHT hands!"

©Don Hubbard, January 1996

Hey, when your seventy you can say anything you want!



70 year old theory still looks on these equations.

© Jack Hinkley

My best to all.

Don
Don

BOOK REVIEW

BY FORCE OF ARMS, a novel by James L. Nelson (Pocket Books: A Division of Simon & Schuster, Inc., New York, ISBN 0-671-51924-7)

Written by a former member of the Ships-In-Bottles Association of America, and a man who has served for several years before the mast aboard one of the "Tall Ships", this novel is the first in a series which deal with the maritime situation during the American Revolution.

In this opening novel we are introduced to a young Rhode Island merchant sea captain, Isaac Biddlecomb, who is loyal to the Crown even though he is smuggling in molasses and other goods from Barbados and other ports in the West Indies. The plot evolves from the wreckage of his ship as he tries to elude a pursuing British frigate as he enters Narragansett Bay at night, to his conviction that the British have overstepped the line and must be stopped. The end is exciting and a surprise, and naturally leads to a following book.

The story is convincingly told, and the author's understanding of nautical nomenclature* and the feel and handling requirements of large and heavy sailing vessels under varying circumstances of sea and wind is an asset. Though it the reader is drawn into the story and kept there. As always in stories of this era the unspeakable cruelty meted out to pressed deck hands aboard ships of the Royal Navy is brought into focus. In this case it plays a distinct part in the conversion of a loyal Englishman to one who will become the dangerous skipper of a Yankee privateer.

There is no question that this novel is an American adaptation of the C.S. Forester "Hornblower" series, and the interconnected volumes written by Patrick O'Brian about his characters, Captain Jack Aubrey, R.N. and his companion Stephen Maturin, ship's surgeon. In this case, however, the locale is different and the adversary is a world naval power aligned against poorly armed colonists with very little knowledge of seagoing warfare. In this just released first novel we watch the evolution of Biddlecomb from merchant captain to a man who is quickly learning the martial aspects of the sailing world.

I look forward to the next book in the series.

Don Hubbard

*There is an extensive ten and half page glossary of nautical terms at the back of the book which can be helpful.

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2nd International Ship-in-Bottle Convention Hamburg - Germany October 4 - 6, 1996

**Location: Ship-in-Bottle Museum at Schulauer
Fährhaus, 22880 Wedel / Hamburg
Tel. ++49-4103-830 94 / 819 78**

Address for Reservations, Informations etc:

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Mr. Jochen Binikowski
Lokstedter Weg 68
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 - D: Attractive Prizes and Competent Jury
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Best regards from Hamburg



Jochen Binikowski
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1 September 1995

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NAUTICAL RESEARCH GUILD ANNOUNCES 1996 ESSAY AWARD

For over forty-five years, the International Nautical Research Guild has promoted the scholarly study of all facets of past and present maritime endeavor. The Guild's focus includes naval and merchant ship- and boatbuilding, naval architecture, fishing, yachting, and equipment of vessels. Significantly, the research and opinions of Guild members are frequently expressed through the media of historically accurate ship models, other maritime artwork, and essays which appear as articles in the *Nautical Research Journal*. The quarterly *Journal* provides a forum for ship model makers, artists, writers, and laypersons to interpret a common interest in ships from many viewpoints.

To encourage new and deeper research, the Board of Directors of the Nautical Research Guild is pleased to sponsor a 1996 Essay Award. A First Prize of \$500 and a Second Prize of \$250 will be offered to authors of essays which best exemplify the goals and ideals of the Guild. In addition, winning essays will be published in the 1997 volume of the *Nautical Research Journal*. The deadline for the receipt of entries is 1 September 1996 and winners will be announced on 19 October at the 1996 Nautical Research Guild Conference in Tulsa, Oklahoma.

The Nautical Research Guild anticipates that winning essays will demonstrate research with primary source material and that they will be well-illustrated. Essays should be non-fiction and should be between three thousand and six thousand words in length. Eligibility for the Essay Award is extended to everyone except directors and officers of the Nautical Research Guild and their immediate families.

To receive complete Conditions of Entry, and a "Style Guide for Contributors to the *Nautical Research Journal*," please write or call Eugene L. Larsen, NRG Essay Award Chairman, 9223 Presidential Drive, Alexandria, VA 22309. Telephone (703) 360-2111.

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Left. Rick Hagge and the "Ark of Maryland" in a globe in a ships wheel as a lamp.

Below. "CSS Alabama" is a 10" globe. And, yes he does make these for sale, on request. You can send for his catalog. See his ad in this issue.



Lower left. A working carousel in a globe. He also puts these in Christmas ornaments.